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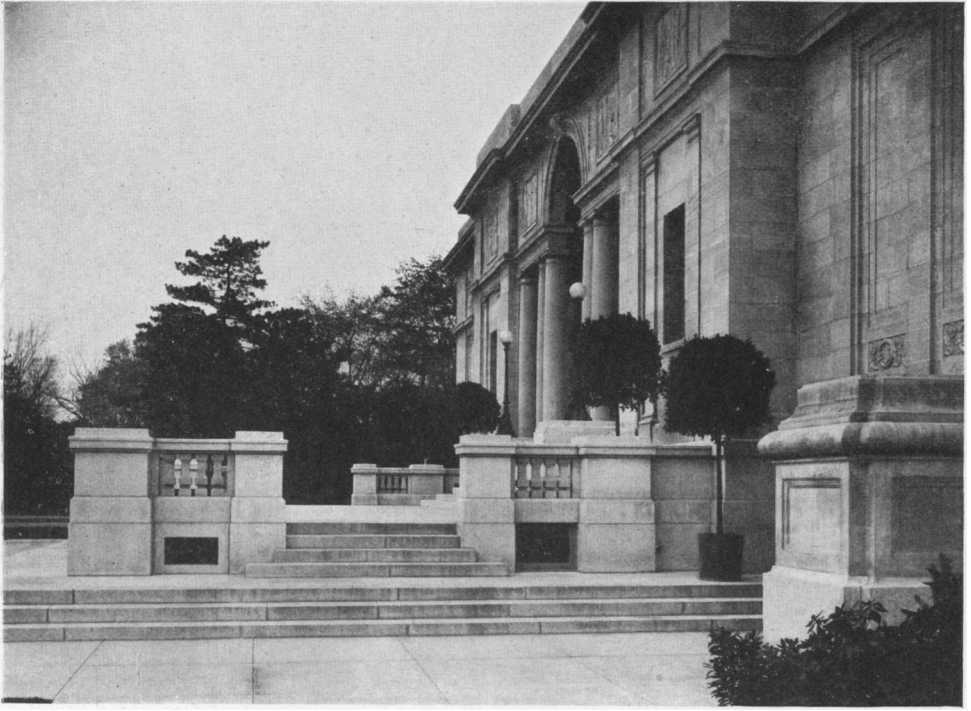
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ENTRANCE TO MEMORIAL ART GALLERY, ROCHESTER, NEW YORK

MEMORIAL ART GALLERY ROCHESTER, NEW YORK

BY AMY HANMER-CROUGHTON

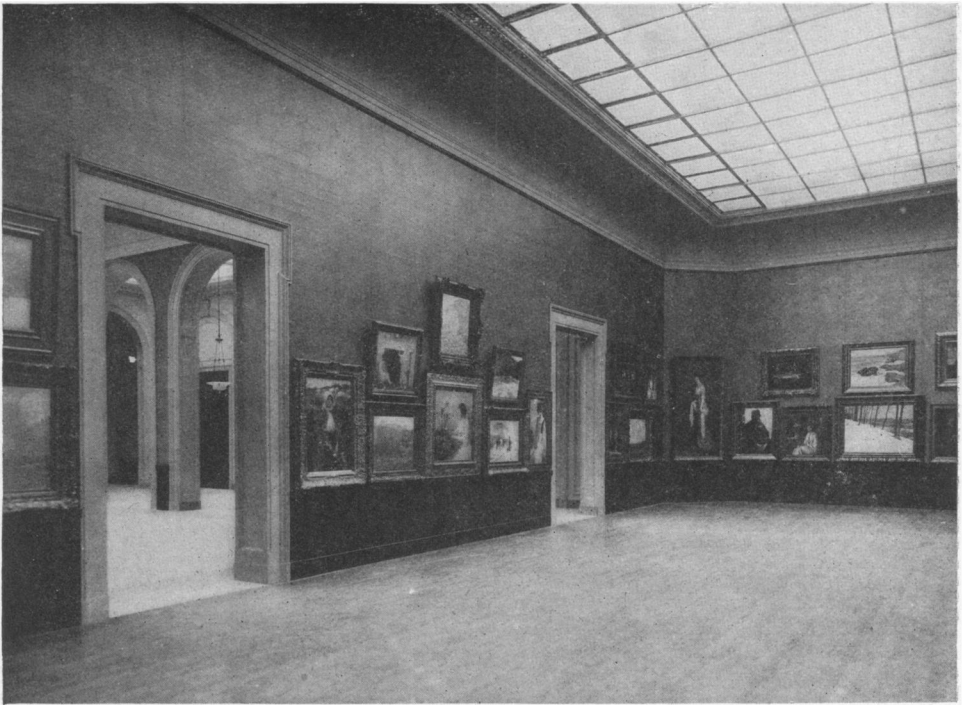
BEAUTIFUL in architecture and appointment, and equipped for the most perfect service of the student and lover of art, the Memorial Art Gallery, of Rochester, New York, erected by Mrs. James S. Watson in memory of her son, James G. Averell, was dedicated on the afternoon of October 8th, with exercises participated in by Robert W. de Forest of the Metropolitan Museum of Art, New York City, and Dr. Rush Rhees, president of the University of Rochester, on the grounds of which the building stands.

By deed of gift Mrs. Watson has placed the gallery in the custody of the University of Rochester for the people of the city, for whose pleasure and instruction it is open, free of charge, each

Saturday and Sunday. The gallery is controlled by a board of directors, of which Dr. Rhees is the president, the other members being the heads of the Rochester Art Club and the Department of Fine Arts of Rochester Mechanics Institute, together with a number of prominent citizens who have for years been active in the promotion of interest in art matters in Rochester.

The support of the gallery is assured by a system of graded memberships, five in number, sustaining, supporting, contributing, annual and associate, provision being also made for a student membership by which young persons studying in the art schools of the city may have the advantages of the gallery.

The building, itself, is spoken of as the



INTERIOR MEMORIAL ART GALLERY. ROCHESTER. NEW YORK

most beautiful that has ever been erected in Rochester. It was designed by Messrs. Foster, Gade and Graham, of New York City, in the style of the early Renaissance and is constructed of Indiana limestone, the warm tones of which, with the bronze finish of the wrought-iron gates, relieve the severity of the architecture.

The approach to the building is beautiful and impressive, flights of marble steps leading up to the main entrance with its vaulted vestibule, which is particularly interesting from the fact that, in its decoration, true fresco painting was used for the first time in America, the work being executed by Frode Rambusch, the noted Danish mural painter, with paints and lime imported from Europe especially for his purpose.

The front of the building is adorned with many sculptures which were cut into the stone after the completion of the construction work. On a level with the high arches of the entrance are carved four medallion heads representing Da

Vinci, Bramante Da Urbino, Raphael and Michelangelo. To the right and left of the entrance are oblong carved panels symbolic of the arts for which the gallery is to be a home. That on the right represents Architecture, each school of which is symbolized by a figure. In the background is seen the cathedral dome of Florence. Beyond this is the panel representing Music, while on the left of the archway are panels representing Painting and Sculpture. Three sides of the building are decorated, just above the pediment, with a wreath and floral design cut into the stone. The Renaissance ornament is a copy of a design on the tombs of the Malatesta at Rimini. In the centers of the wreaths on each side of the entrance are carved the letters "J. G. A.," the initials of the one to whose memory the building is dedicated.

No pains have been spared in making the building one of the most beautiful and complete of its kind in the country, although in size it can not, of course, be

compared with those of larger cities. The system of diffused, overhead lighting in the galleries has proven eminently satisfactory in the two exhibitions which have already been held, while, in the halls and vestibules, a very pleasing effect has been gained by the use of hanging lamps of alabaster in Renaissance design, swung from bronze chains.

In the basement of the building arrangements have been made for offices, cloak rooms, library, lecture room and print room. The print collection is already of some size and importance, including between five and six thousand photographs and prints given by Dr. Elizabeth H. Denio, lecturer on art at the University of Rochester, a group of Medici prints, given by Mrs. William R. Taylor, and a collection of etchings

and prints formerly owned by James G. Averell and given by Mrs. Watson.

The library has been enriched by the gift of a number of volumes from Dr. Denio, three volumes of the "Connoisseur," a catalogue of the Whistler Memorial Exhibition and a copy of "How to Appreciate Prints" from Elmer Adler, a well-known collector of the city; and numerous bound volumes of art periodicals lent by Mr. Adler.

The gallery was opened to the public on October 9th, with an exhibition of the work of modern American painters which was followed by that of the portraits and other works of the late Robert Lee MacCameron and a group of French interiors by Walter Gay. Other notable small exhibitions have followed in regular succession.

PAGEANTRY AS A FINE ART

BY RALPH DAVOL

PAGEANTRY may be considered both as one of the useful and as one of the fine arts. As a useful art it must prove its service to man; as a fine art, its claim to beauty. Strictly speaking a useful art is a mechanical or applied art only—one in which appearance or form is second to utility. Pageantry is a useful art in the same sense that the schoolhouse is useful, teaching something that everyone ought to know. A fine art is an embodiment of the thoughts and emotions of an artist in an objective product, such as a symphony, poem, statue, or building, where appearance and mental effect on eye and ear are of first consideration.

Beauty which makes for happiness, then, is the criterion among the fine arts. Applying this test to pageantry what do we find? Pageantry is founded on the deep, sane, human instinct of happiness. So long as man made things by hand he found joy in his work. The machine crushes out this joy and he seeks elsewhere for happiness. Pageantry that is

not beautiful is inconceivable, though it is not a fundamental art like painting, sculpture, or musical composition, which are called creative arts. But man can not absolutely create anything—as the Spanish proverb has it there is nothing *new* under the sun—except what is forgotten. Man merely puts into new shapes and combinations and applications things which already exist in the world about him. Each succeeding generation resets the stage for the same old play. In this connection, pageantry is a composite symposium partaking of the elements of various arts just as it is a focal point of divers recreational interests. It emancipates talent of many kinds. The elocutionist, artist, dancer, author, actor, each finds a fertile field for his endeavor. But the art is expressed not in marble or on canvas, but in living flesh. Pageantry is personal, subjective—the artist offers himself. The soul of the poet and artist may lie hidden beneath the frock of the butcher or the jerkin of the blacksmith until the